

Town Meeting



BULLETIN OF AMERICA'S TOWN MEETING OF THE AIR

Broadcast by Stations of the American Broadcasting Co.



S. Pat. Off.

Do Our Movies Abroad Speak for America?

Guest Moderator, CLIFTON UTLEY

Speakers

ERIC A. JOHNSTON

NORMAN COUSINS

(See also page 13)

COMING

March 7, 1950

What Should American Business Do About Point Four?

March 14, 1950

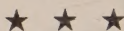
How Can Organized Religion Advance American Democracy?

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CONTENTS



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THE BROADCAST OF FEBRUARY 21:

"Do Our Movies Abroad Speak for America?"

Mr. UTLEY	3
Mr. JOHNSTON	4
Mr. COUSINS	6
QUESTIONS, PLEASE!	9
THE SPEAKERS' COLUMN	13



THE BROADCAST OF FEBRUARY 28:

"How Will the British Elections Affect the United States?"



THE BROADCAST OF MARCH 7:

"What Should American Business Do About Point Four?"



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Town Meeting

BULLETIN OF AMERICA'S TOWN MEETING OF THE AIR

GEORGE V. DENNY, JR., MODERATOR



FEBRUARY 21, 1950

VOL. 15, No. 43

Do Our Movies Abroad Speak for America?

Announcer:

Welcome, friends, to the 599th broadcast of America's Town Meeting of the Air from world-famous Town Hall in New York City. Haven't you often wondered what goes on behind the scenes of these Tuesday night Town Meetings? If you live in the New York area, or if you're planning a trip East, perhaps you'd like to attend one of our broadcasts. We cordially invite you to join us here in Town Hall in the near future.

We are particularly happy to accommodate club members and high school and college classes. If you are the official of an organization or a school instructor, we will be glad to send you a sufficient number of tickets to take care of your membership.

Why not plan a Town Meeting night for your club and attend our 600th broadcast next Tuesday evening? Just write to the Town Meeting ticket department, Town Hall, New York 18, New York, for your complimentary tickets.

Now to preside over our discussion in the absence of George V. Denny, Jr., it's our pleasure to welcome the well-known radio news analyst, Clifton Utley. Mr. Utley. (*Applause*)

Moderator Utley:

Good evening, everybody. In today's cold war, we and our opponents fight for the minds of men. Our Government spends billions for an international broadcasting service that reveals democracy in action, so peoples everywhere can better know the values of a free way of life.

We maintain American libraries abroad, also at considerable expense, but eye impact is more potent than ear impact. Our universally seen American movies—and they are eye impact—are the chief source of entertainment for peoples all over the

world. They may well have more influence than anything else in forming foreign peoples' views about our country.

So tonight's question, "Do Our Movies Abroad Speak for America?"—do they reveal the true America or a distorted caricature of our country?—is of vital importance to our foreign policy.

If our American movies truly represent our American democracy, they help us win friends and support abroad. If our movies distort us, they can alienate those whose friendship and support we need.

Our two speakers tonight have diametrically opposing views on this question. Eric Johnston, president of the Motion Picture Association of America, holds that the movies do speak for the true America.

Norman Cousins, distinguished editor of the *Saturday Review of Literature*, thinks they don't. Mr. Cousins, on missions abroad during the past two years, has seen American movies in all the occupied countries and in many other parts of the world as well.

Mr. Johnston, in his wide travels abroad, has also observed foreign response to our American movies.

In a way, tonight's Town Meeting is a continuation of a running debate between Mr. Cousins and Mr. Johnston. Mr. Cousins attacked the foreign impact of American movies in three recent issues of the *Saturday Review of Literature*. Mr. Johnston will answer Mr. Cousins in the March 4 issue of the same magazine.

Tonight, we hear first from Eric Johnston, former president of the Chamber of Commerce of the United States, and, as you're about to see, a most eloquent spokesman for the American motion picture industry. Mr. Johnston. (*Applause*)

Mr. Johnston:

Do Our Movies Abroad Speak for America? This question evokes another question. What is America? I believe we should agree on that before we debate the motion picture as a spokesman of this country.

What is America?

It is a land of lavish and diverse geography. It is a land of New Englanders, New Yorkers, Southerners, and Westerners. It is a land of men who wear top hats, but also a land of men who wear overalls.

We live in penthouses, but we live in log cabins. Tobacco Road and the Waldorf-Astoria are both American.

America is many stories. They cannot be told in a single book; they cannot be told in a single film. Our motion pictures show the good about us. They also show the bad about us.

As story tellers, motion pictures deal in contrasts and extremes, but even more with the in-betweens of America. The in-betweens take in most of us.

America is more than a mosaic of personalities, communities, speeches, and customs. It is a land of a big idea, as big as its geography. The idea that freedom is a God-given right of all men has been put to work here and has succeeded. Our pictures inevitably reflect it.

Mr. Cousins, in his recent editorial in the *Saturday Review of Literature*, says, in effect, that our pictures talk out of the sides of our mouth about America.

President Truman doesn't agree. He calls them ambassadors of good will.

Mr. Cousins says our pictures defame America. General MacArthur's headquarters doesn't agree. It says they are making a magnificent contribution in educating the Japanese people.

Mr. Cousins says our pictures give foreign audiences a distorted version of America. Irving Brown represents the American Federation of Labor in Europe, but he doesn't agree. He says they play a vital role in spreading American democracy abroad.

Mr. Cousins' indictment of the motion picture is a blanket one. He mass condemns them, and I think he mass condemns our foreign audiences. He says foreigners believe we're all lapped in luxury because a film may show a character getting up at noon from a king-size bed. By that reasoning, foreign audiences must believe cattle rustling is a thriving American industry because we make cowboy movies.

They don't believe it, of course, any more than we believe that all Italians steal bicycles because we saw the Italian film, "The Bicycle Thief."

Each country has its theater, and audiences in Japan, Italy, France, and elsewhere are as well prepared as we are to accept the showmanship of theatrical license. Can it be assumed that only we Americans are able to make the distinction between the real theater and life?

I would not have Mr. Cousins or anyone else believe that all our pictures are ten-strikes. We hit a sour note now and then. To do the products with which Mr. Cousins is principally concerned—books. Yet, I'm sure he wouldn't mass condemn all books exported from America.

Our severest critics, especially those abroad, rarely, if ever, see an American motion picture, and more often than not I detect a large dose of snobbishness in their mass condemnation. They seem to resent the fact that motion pictures are the art of the

millions and that the American motion picture, in particular, has a wide appeal to the people of all countries.

These critics *in absentia* are so familiar to us that it has become a standing joke in our industry to say that the noncustomer is always right. And may I add, it's the noncustomer who always writes us.

Yes, Mr. Cousins, I am firmly convinced from my frequent trips to many foreign countries that our movies do speak for America and speak well. They do reflect our failings and our virtues and thus help other people to understand that we are human beings, too.

They do reflect the spirit of America—its freedoms, its ideals, its hopes, its rewards, its promises of a better way of life. (*Applause*)

Moderator Utley:

Thank you, Eric Johnston. Now, Mr. Cousins, will you give us your views on how American movies speak for our country abroad? (*Applause*)

Mr. Cousins:

Mr. Utley, Mr. Johnston asks a fair question. Do Americans believe that most Italians go around stealing bicycles because of the Italian film, "Bicycle Thief"? It's a fair question, and the answer, of course, is "No."

But if Americans saw dozens upon dozens of Italian films about bicycle thieves, why, after awhile you can be sure we'd begin to suppose that Italy was up to its hips in bike swiping.

Now, let's turn the bike around the other direction. If Hollywood sent only one film, or even only a few dozen films, picturing many Americans as gangsters, swindlers, escaped convicts, murderers, cheats, deadbeats, then I might agree with Mr. Johnston. But the fact of the matter is that Hollywood has been sending not dozens, but hundreds upon hundreds of films abroad which are seriously misrepresenting Americans to other people, picturing us for the most part as slap happy, grog happy, and trigger happy. (*Laughter and applause*)

Why is this serious? Why is it damaging?

It is serious and damaging because right now a war of ideas is being fought in the world, and, as Mr. Utley pointed out, our Government is spending millions of dollars each year to combat Soviet propaganda against us. We are spending millions to create understanding of the American people.

I say sincerely that I doubt whether anything being said against

America by the Soviets is nearly as disparaging or as damning as what we say against ourselves on film being mass produced on the West Coast. (*Applause*)

You were right, Mr. Johnston, when you asked me not to make a blanket indictment against Hollywood, and I'd like to pay tribute here to those fine and worth-while films, such as "The Best Years of Our Lives," "Johnny Belinda," "The Miracle on 34th Street," "Gentleman's Agreement," and others which do real credit to the motion picture industry.

Films such as these are tremendously helpful in giving the peoples of the world some idea of what life is like in the United States. But for every one of these worth-while films—and Mr. Johnston knows it just as well as every person listening to this program tonight—there are hundreds of films which are cheapies, dealing in cheap violence, cheap affection, cheap emotions, and cheap ideas, and these are the films that Mr. Johnston said accurately reflect Americans. If he is right about this, all I can say is, God help America!

Mr. Johnston says that not every film Hollywood produces is a ten-strike. That sounds to me like the understatement of the century. (*Laughter*)

Why does Hollywood do it? Why does it continue to insult the very people who have made the industry possible?

It's not because motion picture producers are unpatriotic. Indeed, the industry has a magnificent record of public service during the war, and it's not because they don't know what America is like.

I think the reason for it is that Hollywood hasn't really thought the problem through. It doesn't recognize, apparently, that a gangster film shown in America is one thing—Americans can make allowances; they know what American life is like—but the same film shown abroad is something else again.

I have in my folder here some research done on foreign audiences which proves this conclusively, if Mr. Johnston would like to see it.

Mr. Johnston displays some very impressive testimonials from President Truman and General MacArthur. To the extent that these testimonials refer to the four or five per cent of Hollywood's quality films, I would agree with them, but it is to the credit of our democracy that I can reserve my right as an American citizen

to disagree with the President on matters where my own eyes have convinced me otherwise.

If Mr. Johnston is really looking for expert testimony on this problem, I'd be glad later in this program to read to the audience

some firsthand comments by outstanding Americans like Thomas K. Finletter and Dr. George N. Shuster, who have been fighting this battle for world public opinion out on the firing line.

You know, I had hoped that Mr. Johnston, in his talk, would admit openly and frankly that a problem did exist and that our Government is concerned with the effects of our films abroad, and then go on to describe ways in which the motion picture industry is facing up to the problem. But after asking me not to make a blanket indictment, he, himself, proceeds to whitewash completely everything connected with Hollywood's handling of the export problem. (*Applause*)

Indeed, he denies that a problem even exists. I find it difficult to believe that he is unaware that this problem came before his own industry two years ago, and that a special exports division was formed to try to do something about it.

Of course, there is a problem, Mr. Johnston, and my purpose in coming here is because I, like millions of other Americans, am seriously concerned, and we expect some straight answers. If this is snobbism, make the most of it. (*Applause*)

Moderator Utley:

Thank you, Norman Cousins. Now, while we get ready for our question period, here is a message for our Town Hall listeners.

Announcer:

This is America's Town Meeting, the Nation's most popular radio forum. Norman Cousins and Eric A. Johnston are discussing the question, "Do Our Movies Abroad Speak for America?" If you would like a copy of tonight's program, as well as the next ten issues of the Town Meeting Bulletin, just send one dollar to Town Hall, New York 18, New York.

Many of our listeners subscribe to the Town Meeting Bulletin on a regular basis. In this way, they're always sure to receive complete transcripts of programs which they miss.

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When you write, won't you let us have your suggestions for future Town Meeting subjects? We're always glad to have your comments. Now our Town Meeting audience is ready with questions. So for our question period, we return you to our guest moderator, Clifton Utley.

QUESTIONS, PLEASE!

Mr. Utley: Now, Mr. Johnston and Mr. Cousins, if you're ready for the questions, we'll start right away. I think we might give you two a chance to ask each other a question or two first. Since Mr. Cousins has directed his speech primarily to a criticism of some of your remarks, suppose you start off, Mr. Johnston.

Mr. Johnston: All right, let me answer a few of Mr. Cousins' questions. I think there is no group who understands their responsibility better than the producers in Hollywood. I'm sure they understand their responsibility probably much better than do any other media of communication and information. I think that is evidenced in that, before the war, they made Nazi films when it wasn't popular to make films against the Nazis.

I think they are always familiar with their responsibility, and that responsibility is a grave one. We know that our livelihood and that our existence depend upon a free and a democratic world.

Now, Mr. Cousins, I think, however, is misinformed as to the number of these so-called crime and "bang! bang!" pictures that we make. It's all a matter of degree. He seems to feel that those are the only pictures that we send abroad.

Now the facts are that last year these are the pictures that we made in Hollywood: 23 per cent of them were Westerns; 16 per cent were social problems such as "Intruder in the Dust," or "Home of the Brave," or "Lost Boundaries," or "Pinky,"; 15 per cent were crime; 13 per cent were romantic; 7 per cent were mysteries; 6 per cent were adventures; 4 per cent were musicals; etc.

Now, let's take a typical country as an illustration—Japan. In Japan we've shown about 124 pictures since the end of the war. Twenty-six per cent of them were drama, 22 per cent of them were comedy, 12 per cent of them were adventure, 11 per cent were comedy-drama, 10 per cent were melodrama, 5.8 per cent were Western, 4 per cent were historical, and so forth.

Let's take Germany. Twenty-six and seven-tenths per cent shown in Germany were drama, 12 per cent were melodrama, 12 per cent were comedy drama, 10 per cent were comedy, 9 per cent were adventure, and so forth.

This doesn't indicate that all pictures that we send abroad are "bang! bang!" or that they are pictures which merely illustrate the worst of American life. We try to give a well-balanced picture of American life. It's all a matter of degree.

Now, I would like to ask Mr. Cousins a question. Does Mr. Cousins feel that the democratic ideal—the idea of the dignity

of man—is stronger in the free countries of the world today than it was at the termination of hostilities?

Mr. Utley: How about it, Mr. Cousins?

Mr. Cousins: Would you please repeat that with reference to the movie subject tonight, Mr. Johnston?

Mr. Johnston: I asked you if you felt that the idea of the dignity of man, the desire for freedom, was stronger in the democratic countries of the world today than it was at the end of hostilities?

Mr. Cousins: I take it that this is known in court as a leading question. Now you go on. You've got an answer for my "Yes." Now you go on. (*Laughter*)

Mr. Johnston: Well, if you agree that it is stronger, then certainly the movies haven't hurt us abroad.

Mr. Cousins: I can't agree. I think we're stronger *despite* the movies and not *because* of them. (*Laughter and applause*)

Mr. Utley: Thank you, gentlemen. I think we should give our audience a chance now. On the aisle is a gentleman from West Point. We have about thirty West Point students here at the present time. Sir?

Man: Mr. Cousins. What kind of movies do we show abroad? Are they selected in any manner?

Mr. Cousins: Well, I'd like to read to you—and here I agree that I'm stacking the films because I'm only taking a few of the films that I had in mind, admitting that there are a few good films, but the good films are outnumbered—I'd like to read you some of the titles now showing in Paris. "Bride of Vengeance," "Invisible Agent," "I Married a Witch," "The Lady Has Plans," "Background to Danger," "The Avenger," "Kiss the Blood Off My Hands," (*laughter*) "Bringing Up Baby," "So Evil My Love," "I Was a Male War Bride," and "Saboteur." I'm afraid that these films do not speak for America, or at least do not speak well for America. (*Applause*)

Mr. Utley: Eric Johnston wants to comment on that same point.

Mr. Johnston: As a matter of fact, I think that's a pretty good diet of the pictures abroad. We all know what the theater is regarding drama. It deals with sex; it deals, of course, with love; it deals with crime of one kind or another. That's been true from Shakespeare to O'Neill. The motion picture simply reflects America as it exists today in all of its ramifications. The list that he read, I think, is a pretty good diet.

Mr. Utley: Gentleman on the aisle there.

Man: To Mr. Johnston. America is considered the greatest democracy, therefore, do not pictures as "Pinky," "Gentleman's

Agreement," and "Lost Boundaries," which show true life here, lower the foreigners' opinion of us?

Mr. Johnston: Why, of course not. If we're able to depict ourselves as we really exist, that gives him a greater idea of America than ever before. As a matter of fact, the head of the Japanese Diet group that has just come to America said just yesterday in Los Angeles that he thought that American pictures reflected true democracy because they gave us the best in American life as well as the worst in American life. They showed all kinds of America. (Applause)

Mr. Utley: Mr. Cousins wants to comment on that one.

Mr. Cousins: We've got quotations from Japanese sources. I'd like to add one. Here's one from the president of the *Nippon Times*, the most important English-speaking newspaper in Japan. I'd like to quote: "The extreme situations portrayed by Hollywood films serve to give a distorted view of America to young people in Japan. The Japanese are not sufficiently familiar with America to put stories of the Wild West, detectives, and holdup men in their proper perspective. They don't recognize them as fiction, and they do not receive a healthy picture of American life from such films. These are the complaints I have received from many parents. Since the changes in Japan have occurred so rapidly since the surrender, the Japanese are still unable to digest these American films."

Mr. Johnston: There hasn't been a one of those films sent to Japan since the termination of hostilities. (Applause)

Mr. Utley: Let's give the gentleman in the aisle a chance.

Man: Mr. Johnston. Why don't we have more films such as "Tobacco Road" and "Grapes of Wrath" which show the less happy face of part of the real America?

Mr. Johnston: I didn't get the last part of that question.

Man: Why don't we have more films such as "Tobacco Road" and "Grapes of Wrath" which show the less happy face of part of the real America?

Mr. Johnston: Well, I think we have some of those. I think, again, as a matter of balance. I think we have probably sufficient of that type.

Mr. Utley: I think we have another West Point man on the left side there who would like to ask a question.

Man: To Mr. Cousins. We see our films for entertainment not for information. Must we alter the tastes of American people to meet the demands of a political conflict?

Mr. Cousins: I agree with you completely, sir. I think that if we started to put out films with respect to propaganda, we would

defeat our purpose. My argument here is not for sugar sweet films, my argument is not for sugar-coating, my argument is for an end to the libel against the American people, and I do not think we have to lie in order to put an end to the libel itself.

Now, I would like, if I may, to ask Mr. Johnston just this one question. I'd like to have him comment on this observation by Mr. Thomas K. Finletter, former Marshall Plan chief of Great Britain, and at present a member of a small committee set up in ECA for the express purpose of improving the quality of American films sent abroad. I quote Mr. Finletter. "Our films are in many cases the main source of information about America. It is difficult to underestimate the actual and potential damage of many of the films featuring violence, lawlessness, and extravagance."

Mr. Johnston: Well, I don't think that's a correct statement at all. We can read just as many statements on the other side that that isn't correct. The people abroad have always had a distorted idea of America. That's true from the time Columbus landed. They've always thought we were a fabulous land.

I can read a number of statements from Mr. Johnson in 1775 that he thought we were all criminals and should be hanged; from Matthew Arnold in 1880 in which he said that the people of Europe had a distorted idea of America—that's long before the picture business ever came into existence.

I certainly think that, in general, we try to give a balanced diet abroad of what America's really like.

Mr. Cousins: Just one comment, Mr. Utley.

Mr. Utley: We ought to give the audience a chance.

Mr. Cousins: Give it to the audience. I'll come back later.

Mr. Utley: All right. The lady in the balcony. We get our first question from a lady.

Lady: To Mr. Johnston. Why if you think you depict the life of America do you not take your pictures in the towns and cities of America, so that when we see these places we recognize them? I have personally never seen one street, hardly, that I could even recognize, although in my five months' visit here I've been well around the place. (*Laughter and applause*)

Mr. Johnston: Well, as a matter of fact, most American pictures are taken of natural scenes in American cities—the great majority have been. If you haven't seen any, it's just unfortunate, because most of them are. (*Applause*)

Mr. Utley: The gentleman on the aisle.

Man: Mr. Johnston. Do you believe our movies give a true picture of our foreign policy?

Mr. Johnston: Our motion pictures do not necessarily have to give a true picture of our foreign policy. We're not propagandists.

THE SPEAKERS' COLUMN

NORMAN COUSINS—Mr. Cousins was born in 1912 in Union, New Jersey. After his graduation from Teachers College, Columbia University, in 1933, he became an editorial writer for the *New York Post*. One year later, he joined the staff of *Current History*. For five years, he served this magazine as literary editor and managing editor. In 1940, he became executive editor of the *Saturday Review of Literature*, and since June, 1942, has been its editor.

In 1934, Mr. Cousins was appointed publication consultant and editor of "U. S. A." of the Office of War Information. He was also chairman of the editorial board of the Overseas Bureau of OWI from 1943 to 1945. In addition to his magazine writing, Mr. Cousins is the author of several books, including *Modern Man Is Obsolete*, *The Good Inheritance*, and *The Democratic Chance*. He also edited, with William Rose Benet, an anthology of poetry. He has been a consultant on international relations for the American Broadcasting Company.

At present, Mr. Cousins is vice president of the United World Federalists, Inc.; and chairman of the Governor's Fact-Finding Commission on Education in Connecticut.

ERIC A. JOHNSTON—Mr. Johnston is president of the Motion Picture Association of America, Inc. He was born in Washington, D. C., in 1896, and studied at the University of Washington, where he received an LL.B. in 1917.

He organized and is now the president of the Brown-Johnston Company, a retail electrical business, and the Columbia Electric and Manufacturing Company, both of Spokane, Washington. Mr. Johnston also heads the Columbia Electric Instrument Company, and is chairman of the board of the Washington Brick and Lime Company.

From 1942-46, Mr. Johnston was president of the Chamber of Commerce of the United States. During the war, he served on the Economic Stabilization Board, the Economic Development Commission under Paul G. Hoffman, the War Manpower Commission and Committee for Drafting of Federal Employees, and John Steelman's War Mobilization and Reconversion Committee. He has been president of the Motion Picture Association since 1945.

CLIFTON UTLEY—Mr. Utley is a radio commentator and analyst on foreign Affairs. A native of Chicago, he received his Ph.B. degree from the University of Chicago. He also studied at the University of Munich and at the University of Algiers. While going to college, he was also a newspaper reporter.

From 1928 to 1930, Mr. Utley was a research assistant at the University of Chicago. In 1930, he became editor of *Foreign Notes* published by the Chicago Council on Foreign Relations of which he was the director for a number of years. Mr. Utley was also a member of the editorial staff of the *Chicago Sun*.

The world is pretty sick of propaganda. The world wants entertainment.

What I am trying to say to you is that America was built on an ideal of freedom and equality of opportunity, and the motion picture of America inevitably reflects that just as much as the free air we breathe in this country.

I came down on an elevator today from one of the most exclusive luncheon clubs in New York in the Rockefeller Center. It was filled with well-dressed businessmen, and on that elevator got a shoeshine boy with his little cart along with him.

Now that couldn't have been possible in Europe, because we have no class distinction in America and our films inevitably reflect that abroad. It does more for democracy than anything we can possibly do abroad. (*Applause*)

Mr. Cousins: Mr. Utley, that's an admirable statement. As a matter of fact, I think we can make some progress in this debate because sitting in front of us here are experts—all those here tonight have seen American movies.

I'd like to put the question to the audience. Are you satisfied to have the movies represent you? Do you think the movies really reflect American life? Those who say yes, let's hear it.

Audience: Yes!

Mr. Cousins: Now, those who say no.

Audience: No! (*Louder*)

Mr. Utley: Please, the lady in the brick red dress on the aisle over there.

Lady: This question is to Mr. Cousins. What do you think is the reason for Hollywood producing hundreds of gangster and Western pictures, and, above all, sending them abroad?

Mr. Utley: That's an extremely good question.

Mr. Johnston: Well, we don't produce hundreds of them. That question isn't good, because we don't do it. Furthermore, I'm just a little tired of this trick stuff—asking the audience out in front of us what they think. It seems to me the great audience is on the air. How many of you people have been abroad and have seen pictures abroad? How many say yes?

Audience: Yes. (*Some response*)

Mr. Utley: Quite a number have.

Mr. Johnston: How many have not?

Audience: No. (*Louder*)

Mr. Johnston: In other words, you can't answer this question intelligently until you see pictures abroad. (*Applause*)

Mr. Cousins: One minute. I'd like to point out, ladies and gentlemen, that though that question was addressed to me it was

answered by Mr. Johnston. That is for the benefit of the listening audience.

Now, Mr. Johnston, I'm afraid you are stacking the films in your question to the audience here. I said that these people are experts because they know what is being produced at home, and what is being produced at home is being shipped abroad, so I contend again that their response is a fair one. (*Laughter and applause*)



Town Meeting Bulletin

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31. Is Profit-Sharing the Answer to Labor-Management Disputes?
32. Should We Recognize the Chinese Communist Government?
33. Is Our Policy Toward Western Germany Sound?
34. Does a \$100-a-Month Pension for all Retired Persons Provide Real Security?
35. Can Youth Have Faith in the Future?
36. Television 1950—Is It Good or Bad?
37. Should the Senate Remove Restrictions on Margarine Now?
38. Is the Kremlin's Aim the Conquest of the United States?
39. What Is the Difference Between Socialism and Social Welfare?
40. Should President Truman's Civil Rights Program Be Adopted?
41. How Can We Be Successful Parents?
42. How Can We Secure Peace in a Hydrogen-Bomb World?

Mr. Johnston: We don't ship them abroad. We make over 450 films a year, and we couldn't possibly ship more than a small fraction of them abroad.

Mr. Utley: I'm sorry, gentlemen, our time is running out. Now in just a moment, I'll tell you about our subject and speakers for next week.

Announcer: From the earliest years of our Republic, opinions were exposed to the heat of argument and hammered into shape over the cracker barrel of the town's general store and in school-house Town Meetings. All down the years Americans have flocked to these hearths of free discussion with an eagerness and an intensity of interest that has made Town Meeting a firmly established factor in maintaining our American way of life.

Your Town Meeting is dedicated to these principles of free and open discussion. These Tuesday night programs are made possible by the support of local sponsors on ABC stations throughout the country. Banks, department stores, newspapers, all types of retail business firms are helping us maintain and expand our informative and educational activities.

Town Meeting is available for sponsorship on the station to which you are listening, and the station manager will be glad to give you all the details. Now to tell you about next week's program, here once again is our guest moderator, Mr. Utley.

Mr. Utley: This week, the people of Great Britain go to the polls in the national election which has drawn the interest of the whole world. The results may have far-reaching importance as far as this country is concerned. So next Tuesday night, when Mr. Denny will be back as your moderator on the 600th broadcast of Town Meeting, our subject will be, "How Will the British Elections Affect the United States?" You'll hear the views of Harold E. Stassen, president of the University of Pennsylvania and Arthur M. Schlesinger, Jr., associate professor of History at Harvard University.

If you'd like a copy of tonight's Town Meeting and the next ten issues of the Town Meeting Bulletin, just send one dollar to Town Hall, New York 18, New York. So plan to be with us next week and every week at the sound of the crier's bell.